

AMERICAN ART NEWS.

VOL. VIII, No. 22.

NEW YORK, MARCH 12, 1910.

SINGLE COPIES, TEN CENTS.

EXHIBITIONS.

Calendar of New York Exhibitions.

See page 6.

New York.

Anglo-American Fine Art Co., 523 Fifth Avenue—Choice paintings by Old Masters.
 Blakeslee Galleries, 358 Fifth Avenue—Early English, Spanish, Italian and Flemish paintings.
 Bonaventure Galleries, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects.
 Canessa Gallery, 479 Fifth Avenue—Antique works of art.
 C. J. Charles, 251 Fifth Avenue—Works of art.
 Clark Gallery, 566 Fifth Avenue—Paintings.
 Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.
 Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.
 Duveen Brothers, 302 Fifth Avenue—Works of art.
 Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.
 Fifth Avenue Art Galleries, 546 Fifth Avenue—Fine tapestries, textiles, rugs and old silken fabrics.
 The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.
 Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.
 M. Johnson-Brown & Co., 17 West 31st Street—Objects of art.
 Kelekian Galleries, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
 Kleinberger Galleries, 12 West 40th St.—Works of art.
 Knoedler Galleries, 355 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
 Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.
 Montross Gallery, 550 Fifth Avenue—Selected American paintings.
 Julius Oehme Gallery, 467 Fifth Avenue—Dutch and Barbizon paintings.
 Louis Ralston, 548 Fifth Avenue—Ancient and modern paintings.
 Scott & Fowles, 590 Fifth Avenue—High-class paintings by Barbizon and Dutch Masters.
 Seligmann & Co., 7 West 36th Street—Genuine Works of Art.
 Arthur Tooth & Sons, 580 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.
 H. Van Slochem, 477 Fifth Avenue—Old Masters.
 Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.
 Boston.
 Vose Galleries.—Early English and modern paintings (Foreign and American).
 Chicago.
 Henry Reinhardt.—High-class paintings.
 Washington (D. C.).
 V. G. Fischer Galleries.—Fine arts.
 Germany.
 J. & S. Goldschmidt, Frankfurt.—High-class antiquities.
 Galerie Heinemann, Munich.—High-class paintings of German, Old English and Barbizon Schools.
 G. von Mallmann Galleries, Berlin.—High-class old paintings and drawings.

London.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
 Maggs Galleries—Rare Americana, engravings, autographs and rare books.
 Jbach & Co.—Pictures, prints and etchings.
 Sabin Galleries.—Pictures, engravings, rare books, autographs, etc.
 Shepherd Bros.—Pictures by the early British masters.

SALES.

American Art Galleries, 6 East 23d Street—Textiles, rugs, tapestries, etc., owned by Vitall Benguiat, Mar. 18, 19, at 2.30 o'clock.
 Anderson Auction Company, 12 East 46th Street—Part 2 of the collection of sporting prints owned by the late Oliver H. P. Belmont, Mar. 16, 17, at 8.15 o'clock.
 Fifth Avenue Art Galleries, 546 Fifth Avenue—An important consignment of Oriental rugs and carpets, Mar. 16, 17, 18, 19, at 2.30 o'clock.

KNOEDLER THE BRAVE.

Mr. Charles Knoedler of the firm of Knoedler & Co. according to a newspaper, has the "fire habit." He occupies apartments in West 57 St., directly in the rear of Alwyn Court, the apartment house whose upper floors were burned out last Saturday night, and was entertaining a party of friends at dinner, when his front door was suddenly smashed in and several firemen entered, armed with picks and axes and dragging a hose behind them.

The firemen unceremoniously continued on their way, remarking as they passed



THE BUCCANEERS.

By Frederick J. Waugh.

Winner Thos. B. Clarke Prize, Spring Academy Exhibition.

Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.
 Victoria Gallery.—Old masters.

Paris.

E. Bourgey—Coins and medals.
 Canessa Galleries—Antique works of art.
 Hamburger Fres.—Works of Art.
 Kleinberger Galleries—Works of Art.
 Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
 Kirkor Minassian Gallery—Persian, Arabian and Babylonian objects for collection.
 Kouchakji Freres—Art objects for collections.
 Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

EUROPE.

Vienna.—Gilhofer & Rauschburgh.—The famous collection of engravings owned by the "Wurzburger Polytechnischer Zentralverein," April 11 and following days.

WHISTLER EXHIBIT AT MUSEUM.

While members of the press were given an opportunity to inspect the Whistler Exhibition and the New Wing of Decorative Arts at the Metropolitan Museum, which will be opened and inaugurated by a reception at the Museum on Monday evening next, and will be thrown open to the public on Tuesday next, the publication of anything relating to the event was prohibited until to-morrow—Sunday morning. This prohibition prevents any description of the Whistler display and the new gallery in this week's issue, and the same will have to be deferred until next week.

that the building in the rear was on fire. Ripping off the skylight to Mr. Knoedler's place they carried the hose to the roof and started to attack the burning structure from the rear.

Mr. Knoedler has a fire badge and the fire habit. At the first sniff of smoke he put on a great coat, pinned on his badge and hastened around to Alwyn Court, where he ascended to the ninth floor and found Suzette Pesci, a French maid, in a hysterical condition. Lifting her to his shoulder he carried her down several flights of stairs and turned her over to others, who cared for her. Then he went back after others, but found no more to rescue.

In the meantime Mr. Knoedler's other guests had gone out to see the fire, thoughtlessly leaving the front door wide open. The art expert's apartment is filled with valuable old masters and rare bric-a-brac, but on his return nothing was missing.

PHILADELPHIA.

The attendance, so far, at the Academy Exhibition has been 46,726, and on Sunday afternoon, notwithstanding the inconvenience caused by the strike, there were over 2,600 visitors. This is an evidence of the real interest which the Philadelphia public takes in the Academy's exhibitions, and that the interest is not merely local is shown by the recent visits of John W. Beatty, Director of the Carnegie Art Institute; Miss Cornelia B. Sage, Director of the Albright Art Gallery; Philip J. Gentner, Director of the Worcester Art Museum; George A. Hearn, of New York; C. Powell Minnigerode, Assistant Director of the Corcoran Art Gallery, and W. M. R. French, Director of the Chicago Art Institute, who have all come in the interest of the various institutions with which they are connected. The following works have been sold from the exhibition: "Her Room," by Elizabeth Paxton; "Geese," Decoration by Joseph T. Pearson, Jr.; "Nacomis Tending Hiawatha," by John J. Boyle; "Canal, Winter" by Fred. Wagner; "Sylvia," by William M. Paxton; "Tea Leaves," by William M. Paxton; "Syrian Bear Performing on a Ball," by Eli Harvey; "Repletion," by Albert Laessle; "A Wave," by Alice Kent Stoddard; "A Group of Geese," by Joseph T. Pearson, Jr.; "A Little Italian," by Murray P. Bewley; "The Enormous Surf," by Charles Hopkinson.

The Fellowship Prize of \$100 was awarded last Tuesday at the Academy to Richard B. Farley, for his painting, "The Daguerreotype," and to Joseph T. Pearson, Jr., for his decorative work, "Geese," the votes being equal.

The Plastic Club announces a talk, on March 16, by Mrs. Cornelius Stevenson, the distinguished archeologist. Subject, "Modern Indebtedness to Ancient Egyptian Art," illustrated by lantern slides. Also at the Plastic Club, March 18-19, an auction sale of sketches for the benefit of the building fund, Miss Emily R. Perkins, Bidding Marshal.

Miss Janet Wheeler is painting in her studio at the Greble Building, a deliciously toned figure piece, "The Fish Bowl."

ST. PAUL, MINN.

The exhibition now on is attracting more than local interest, and the works of Eastern artists are liberally represented. The exhibits are under the auspices of the St. Paul Institute of Arts and Sciences, and in April they will be again displayed by the Minnesota State Art Society in New Ulm. Eastern artists have shown much interest in the present exhibit, and among the best known are Chase, Benson, Hassam, Metcalf, Harrison, Kendall, Weir and others. A feature of interest is the display of the handicraft and architectural arts, and among the most important is the lace-making.

BUFFALO.

Among the many interesting pictures in the Albright Gallery, which draw large crowds, and which will be shown to the public until Mar. 16, are the seventeen landscapes by Alfred East and the pastels of Fromuth. The most notable of these are the "Idyl," the "Wooded Corner of the Cotswold," the "Gleam Before the Storm" and the "November Harbor."

Colin Campbell Cooper has sent his salon picture "Bowling Green" to the exhibition at Berlin. Mr. Reisinger was especially anxious that a picture of New York life be represented.

BOSTON.

Exhibitions:

Vose Galleries—Paintings by Paul Dougherty to Mar. 12.

Walter Kimball Galleries—Paintings by Claude Monet to Mar. 18.

C. E. Cobb Gallery—Boston Watercolor Society to Mar. 12.

Gardner Gallery—Paintings by Charles Hudson.

Twentieth Century Club—Paintings by William S. Kaula to Mar. 13.

Copley Galleries—Harry L. Hoffman, landscapes, to Mar. 15.

Copley Hall Gallery—Paintings by Miss Alexander.

Among the twenty paintings by Claude Monet, now on exhibition at the Kimball Galleries, is included the famed "Pond Lily" series.

Two watercolors by Mrs. Susan H. Bradley were sold at her recent exhibition at the Copley Gallery.

The seventeen landscapes by William S. Kaula, now on view at the Twentieth Century Club, are refreshing in truthfulness and beauty. The atmospheric effects, simplicity and charm of composition, luminous color and breadth of handling characterize these paintings, in and around Essex. "August Morning," "Sunshine and Shadow," "Approaching Shower" and "Top of the World" are rich in coloring. "Early November" and "Red Oak" depict admirably the majesty of autumn.

The twenty-first exhibition of the Boston Society of Watercolor Painters is now on at the Cobb Gallery. Of the thirteen members, eleven are represented, with eighty paintings. William J. Bixbee has nine marines. William Burpee is showing ten pastels—winter scenes. Of Charles Copland's four landscapes, "The Swimmer's Hole" is attractive; Sears Gallagher is represented by five landscapes in his characteristic style. Charles P. Gruppe's six works are good. "Gathering Firewood at Laren" has the feeling and suggestion of Mauve.

Hendricks A. Hallett has five marines; of these, "Boston Harbor" has local interest. Of Melbourne H. Hardwick's showing "Cloudy Day—Holland" is effective. Charles Emil Heil's eight works are delicate, distinctive, delightful. "Lotus Pond" is refined and "Indian Pipe" unique. In striking contrast one notes the half-dozen Mexican subjects by H. Winthrop Pierce, bright, rich in coloring and picturesque; "The Gate of Gueravaga" is especially attractive. Frederick T. Stuart shows some New England landscapes; his "Trout Brook" is paintable and pleasing. C. Scott White's "Late Afternoon, Middlesex Fells" is one of the most attractive paintings of this exhibition.

The exhibition of advance students of the Art Museum School is just closing—Howard Smith's portrait is justifying the promise of his earlier work. The exhibition is most creditable.

A number of watercolors by John La Farge and a bas-relief designed by La Farge and modeled by Saint-Gaudens are on view at the Copley Galleries.

Alice Ruggles, holder of the Paige travelling scholarship for 1907-08, is exhibiting at the Museum of Fine Arts School.

Two notable paintings have been added to the Museum. A fine example of Goya—portrait of a man—the gift of Mrs. W. Scott Fitz, and "The Coronation of the Virgin," early Spanish, by Borasso, presented by Dr. Denman W. Ross as a memorial to the late Samuel D. Warren. The Museum has also received through Mrs. Willard S. Bullard \$25,000, to found a Stephen Bullard Fund, the income to be limited to the purchase of rare prints.

BALTIMORE.

The etchings of Jules Jacquiet at Bendann's Art Galleries have attracted much attention this past week. Several of them are from Meissonier's celebrated paintings of the Napoleonic war, and the "Battle of Friedland" is the feature of the exhibition. Bendann also shows Ben Ali Haggin's well known picture of Mary Garden as "Salome."

Watercolors by William J. High, done in the French provinces, have been shown at the Charcoal Club this week. Mr. Faris C. Pitt has purchased from W. R. C. Wood five canvases shown recently at the Charcoal Club.

The mezzotint engravings by F. G. Stevenson in the Purnell Galleries attracted much attention. There were 32 pictures, engraved by Mr. Stevenson and printed by him in color at one printing without retouching.

A number of women have become miniature painters, and are most successful. Miss Florence Mackubin, whose work was mentioned before in these columns, has made many miniatures of well-known people here as well as abroad and in Boston and New York. Miss Fannie Evans, Miss Annie Perot, Miss Rosalie Morris, Miss Jane H. Valentine, and Mrs. C. S. Worthington all have lately done much good work. Miss Perot's portrait in oil of the late Mrs. Frank Turner, nee Edith Brandt, is considered very good.

Thomas C. Corner has nearly completed a portrait of Robert Garrett. Another of Mr. Corner's recent portraits is a bust of the late Richard Macgill, and a charming portrait of Mr. Clinton Riggs and his little son, also a large painting of the late Dr. William Huntington of New York.

Paul Halwig has finished a portrait of the late Col. William Love, secretary of the Board of Trade.

WATERTOWN, N. Y.

At the art exhibition held at the George Gallery, the two pictures which received the highest votes were "School Children" by George Taggart and "Adirondack View" by Prof. L. Lowell.

ST. LOUIS.

Despite bad weather the exhibition at the City Museum has attracted fairly large crowds. The pictures by James Craig Nicoll, Elizabeth Wentworth Roberts, and Walter L. Palmer gained much favorable comment. The display of pastels by Charles Salis Kaelin, of Indianapolis, are very pleasing.

An exhibition at the Kocian Gallery of foreign works contains some notable examples. There are some good examples of Corot and Harpignies.

NEW ORLEANS.

The recent exhibition was of more than local interest and was a decided success. There was general regret that the large collection of paintings sent South by the American Federation of Arts had to be sent to Minneapolis in time for the opening there, which caused many people here to miss seeing them.

Prof. Ellsworth Woodward, who won the gold medal for the best oil, has since sold his "Twilight" and "Winter Landscape."

Advices from Charleston, Birmingham and Memphis, indicate growing interest among art societies in circulating art exhibits next season. A number of individuals and art associations have subscribed liberally for the purchase of the "Gypsy Girl" by Robert Henri.

KANSAS CITY.

Mr. J. T. Chaffin, of this city, who is well known among the settlement workers, has come into possession of a claimed bronze head of the "Hercules of Praxiteles," which is causing a good deal of interest. Mr. Chaffin received the little bronze from a Greek laborer as a gift, without exacting any promise of the return of the statuette, and the Greek has disappeared. Experts estimate the value of this bronze at \$100,000. It is one of a group of three, and it is feared that this one may be lost to the nation. It is believed to be twenty-two centuries old. The Boston Museum paid \$150,305 for the "Head of Aphrodite," and the New York owner of "Evanlon" is said to have spent as much for his treasure.

UTICA, N. Y.

The Utica Art Association, having complied with the terms of its articles of incorporation, voted to dissolve the organization at a recent meeting. The assets of the association, amounting to \$6,800 will be turned over to the Utica Public Library as a trust fund.

PROVIDENCE, R. I.

The Watercolor Club opened its exhibition as soon as the Art Club closed, and will close on Monday. At the School of Design the canvases of Guy Rose are now on view. His studio is in Giverny, France, but he has many friends in this city and much interest is shown in his exhibits.

ART PERJURY CASE.

Samuel Collins, of unenviable fame in the art business world on account of certain well remembered transactions, is to stand trial in the General Sessions, because of statements made by him in an attempt to have a detective held for perjury. It transpires that Collins, who was put in Ludlow Street jail, Apr. 18, 1908, on a body execution on a judgment for \$3,500 and costs, obtained by James N. Beckley, of Rochester, N. Y., who claimed Collins had sold him a spurious example of Jules Dupre for that sum, and who later on was accused by Francis Wilson, the actor, of having defrauded him in the sale to the latter of a claimed Mauve and Troyon, asked the Supreme Court to set aside the body execution on the ground he had been lured to New York by "trick and device."

He accused James Lockwood, who had testified to seeing him here on Apr. 13, 1908, of perjury. The motion was denied. Later on, by a further affidavit by Collins to Magistrate Cornell, the complaint was dismissed. When it was learned still later by former District Attorney Jerome that Collins had been in New York on the date mentioned, he was again arrested and is now to be tried for perjury.

HERMAN LINDE'S PICTURES.

The collection of "Old Masters," comprising 121 pictures owned by the late Herman Linde, will be sold next month at auction at the Fifth Avenue Auction Rooms. Mr. Linde left no will and the Public Administrator has ordered the sale.

Dr. Linde claimed authenticity, especially, among his canvases for the "Feast of Herod," which he always insisted was painted by Rubens. In the catalogue are the names of Rembrandt, Von Goyen, Cuyp, Teniers, Watteau, the Ruysdaels and Franz Hals. Dr. Linde, who had become very eccentric before his death, went to Colorado to try and cure a lung trouble some three years ago, and died there.

EXHIBITION CALENDAR FOR ARTISTS.

CARNEGIE INSTITUTE, Department of Fine Arts, Pittsburgh, Pa.

Fourteenth Annual International Exhibition.

Entry blanks from America, on or before.....Mar. 14

Collection dates in America:

New York: W. S. Budworth, 424 West 52d St.. Mar. 15-17.

Philadelphia: Chas. F. Haseltine, 1822 Chestnut St.. Mar. 15-17.

Boston: Stedman & Wilder, Trinity Place.....Mar. 15-17.

Chicago: W. Scott Thurber, 203 Michigan Bldg.. Mar. 15-17.

Cincinnati: Traxel & Maas, 206 West 4th St.. Mar. 15-17.

Pittsburgh: J. J. Gillespie Co., 422 Wood St.. Mar. 21-23.

Jury meets in Pittsburgh.....April 7

Press viewApril 27

Opening of exhibitionApril 28

Closing of exhibitionJune 30

T-SQUARE CLUB, Pennsylvania Academy, Philadelphia, Pa.

Exhibits collected in Philadelphia.....Mar. 14

Opening of Exhibition.....Apr. 9

Closing of Exhibition.....May 8

AMERICAN WATERCOLOR SOCIETY, 215 West 57 Street.

Forty-second Annual Exhibition.

Exhibits receivedApr. 15-16

Opening of ExhibitionApr. 24

Closing of ExhibitionMay 22

WITH THE ARTISTS.

Irving R. Wiles is painting three-quarter length portrait of Miss Thyrsa Benson, of Brooklyn. It is an able composition, whose predominating tones of mellow yellow blend harmoniously with the warm rays of a setting sun in the landscape background.

Mr. Wiles expects soon to go to Philadelphia to paint the portrait of Mr. E. W. Clark, after which he will complete a head of Mr. Arthur Hill of Saginaw, Mich. At his studio in West 57 Street is a recent portrait of his daughter Gladys, who is developing artistic talent and is now in the portrait class of the Chase school. The portrait shows her in student's apron, holding a palette.

At his Sherwood studio G. Glenn Newell has a group of his recent canvases. They include landscapes with animals, painted with sincere study and with the knowledge of his subjects for which his work is now recognized.

"Corner of an Orchard" is a well composed work in which four cows are well grouped against a broadly painted background in which are good distance and lovely tones. It is a restful and refreshing canvas. "The Birches" is also worthy of mention. It contains depth of quality, brilliant coloring and excellent values.

At a recent exhibition, Guy C. Wiggins sold three canvases, two landscapes and a marine. This artist's "shore pictures" are especially commendable for their charm of poetry and tender qualities. On April 1, he will leave New York for the Summer, going first to Hession Hill on the Hudson, where he has been commissioned by Mr. A. P. Gardner, its owner, to paint several landscapes. Later on he will go to Connecticut.

At the request of persons interested in art in Kansas City, W. Merritt Post has sent fifteen of his recent canvases for an exhibition which opened there last week. It has been enthusiastically received and shows every promise of success, both artistically and financially.

Miss Louise Michaels, whose miniature of the Duchesse de Chaulnes attracted so much favorable comment, is working on a portrait of Mrs. Hoffman and one of Mrs. Lorillard.

Mrs. A. Albright Wigand is working on two separate portraits of Mr. and Mrs. Lauren Reynolds.

John Jehu is showing in his studio, 30 East 57 Street, a charming relief in bronze, of Holbein's "Erasmus." There is also to be seen a portrait relief in bronze of Dr. J. E. Reinthaler and a large relief group of Mrs Reinthaler and her two children. Mr. Jehu is a student of Ingelbert of Paris.

Wm. E. Norton has been asked for a picture by the Art Association of Spokane, Wash., and for this purpose is completing one of his fine marines at his studio in the Miller Building, 66 Street and Broadway. He recently sold a canvas to a Boston collector. At his studio is a composition of "Horses on the French Coast," an attractive work, tenderly gray in tone, as characteristic of the subject.

W. Granville Smith recently sold one of his interesting "Shore" pictures to a private collector. At his studio, 96 Fifth Avenue, he is now completing an important canvas, a typical American landscape, with lovely outdoor feeling and atmospheric qualities. At his studio are also several characteristic Summer and Autumn landscapes, painted with sincerity, which accounts for the constant advancement in his work.

BECKWITH GOES TO ROME.

J. Carroll Beckwith, who has been one of the most prominent figures in the American art world for thirty-two years past, has decided to dispose of his art collections and belongings to close his Sherwood Studio for at least a year and take up his residence in Rome, where he will lease a studio and continue to paint.

This decision will cause sincere regret to a host of friends and acquaintances, and it is felt that even Mr. Beckwith's temporary absence will be a great loss to American art interest.

When he first came to New York to establish a residence in 1877, fresh from some years of study and work in Paris, he joined with William M. Chase, Frank Duveneck, Walter Shirlaw, and other young men in the formation of the Society of American artists, which organization brought about what is aptly termed "The Renaissance of American art." With his fellows he led the struggle for the recognition of American art, both here and abroad. For eighteen years he was foremost, among teachers of art in America, and contended strenuously for better standards in draughtsmanship in his classes in drawing, which he conducted in the Art Students' League, Cooper Institute and other schools in New York and Brooklyn. Such eminent artists as Irving R. Wiles, Charles Curren, Frank Vincent DuMond, Carlton T. Chapman and others began to study under him and continued their work with him. He was three years a member of the Municipal Art Commission, served for seven years as Secretary of the Academy of Design, and with Howard Russell Butler was one of the first organizers of the Fine Arts Building, which brought about the combination of the Art Students League, Architectural League and Society of American Artists. He was Chairman of the Committee of Artists, which raised the \$100,000 reserve fund for the National Academy of Design.

After his many years of hard work and devotion to the interests of American art, Mr. Beckwith feels the need of a decided change. It is his intention, after the sale of his effects which will take place after the Yerkes Sale at the American Art Galleries in mid-April, to sail for Italy in late June, to spend the Summer in North Italy, and to begin work in October next in his studio, which he will lease in Rome, as he passes through there in June. The sale of Mr. Beckwith's effects, which will consume an entire afternoon, will bring out some rarely fine old carved chests, chairs and cabinets and some rare old art objects, while two evenings will be required for the sale of his finished pictures, studies, sketches and pastel drawings. There will be many examples of the last, as pastel is a medium which the artist loves and handles with great skill and it was owing to the combined efforts of William M. Chase, the late Robert Blum and Mr. Beckwith that the little Pastel Club held three brilliant exhibitions.



DINNER GIVEN TO GIFFORD BEAL BY MR. SAMUEL T. SHAW.

The exhibition of works by F. Ballard Williams, Childe Hassam and Emile Carlsen will open at the Albright Gallery in Buffalo Mar. 18, to continue for two weeks, after which it will be shown in other Western cities whose dates are not yet settled.

S. J. Woolf has completed an interesting subject picture, called "The Under World," showing the many sides of life in the subway. He also has portraits under way of Mrs. Walter Lyons and one of Mrs. Falck, wife of the Census Supervisor of New York.

Mrs. Bessie Potter Vonnob is spending the Winter in Washington.

The benefit Miss Billie Burke is giving for the Art Workers' Club promises to be a success. At this date the house is practically sold out. William M. Chase will make the introductory remarks. Miss Burke will appear in a one-act drama, "The Mallet's Masterpiece," with Edmund Breeze and others.

Elihu Vedder, long a resident of Rome, celebrated his seventy-fourth birthday there last week.

S. Seymour Thomas is painting portraits of a number of prominent New York men at his Bryant Park studio. Among them are Mr. Bedall, Mr. James Mabou, and Mr. John Boyd. Mr. Thomas has just sent his portrait of Antoinette Dubost to the Salon. An opportunity will be afforded art lovers of viewing Mr. Thomas at Knoedler's, the first week in April.

Howard Gardiner Cushing is at present painting a portrait of Mrs. Gordan Douglas of New York.

Miss Content Johnson, in her studio in the Gainsborough, is working on a portrait of Miss Cornelia Colt Davis. This versatile artist is showing some landscapes of the country around Deerfield, also some charming landscapes and interiors done in Canada.

Frank Townsend Hutchins, in his Mendelssohn studio, has just completed a life-size portrait in uniform of Brig.-Gen. Edgar S. Dudley, U.S.A. (retired); also a portrait of Mrs. Mary J. Sibley, director of Library School, Syracuse University.

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In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

WHERE THE AMERICAN ART NEWS CAN BE FOUND IN EUROPE.

BERLIN.	
American Woman's Club	49 Münchenerstrasse
Ed. Schulte	75 Unter den Linden
BRUSSELS.	
Crédit Lyonnais	84 Rue Royale
LONDON.	
American Express Co.	Haymarket St.
Allied Artists' Ass'n	67 Chancery Lane
W. M. Power	133 Victoria St., S.W.
MUNICH.	
Galerie Heinemann	5, Lenbachplatz
PARIS.	
American Art Students' Club	4 Rue de Chevreuse
Brooklyn Daily Eagle	53 Rue Cambon
Morgan, Harjes & Co.	31 Boul. Haussmann
American Express Co.	11 Rue Scribe
Cercle Militaire	49 Avenue de l'Opera
Crédit Lyonnais	21 Boul. des Italiens
Comptoir National d'Escompte	5 Place de l'Opera
Munroe & Co.	7 Rue Scribe
Chicago Daily News	Place de l'Opera
Thomas Cook & Son	Place de l'Opera
Students' Hotel	93 Boul. St. Michel
Lucien Lefebvre-Foinet	19 Rue Vavin

THAT BEVERIDGE "VAMPIRE."

We have been shown the photograph of the sculpture by Miss Kuhne Beveridge, entitled "The Vampire," which when recently exhibited at Leipsic, Germany, caused a decided sensation in that city. The cable tells us that the sculpture will be brought here for public exhibition. We should hardly think this possible, for, as no newspaper would dare under our laws to publish the reproduction of the photograph, it is hardly likely that the police, not to speak of Anthony Comstock, would permit the exhibition of the sculpture. Frankly speaking it is not an art work but an indecent production.

A SEASON OF SALES.

The present art season appears to be one of auction sales. This week has brought two of more than usual interest, if not importance, in New York, and the weeks which are to follow, before the curtain rings down in mid-April or early May, will be crowded, from all indications, with these events.

The Yerkes sale in early April overtops all those announced in importance,

and the precise dates for this event, which were published in our columns, show that it will keep art interest at fever heat in art circles for nearly ten days. There will be an influx of dealers from Europe for this sale and it should stimulate business, even at the fag end of the season. It is to be regretted that it did not come earlier in the season, especially after the abandonment of the James Henry Smith sale, for the art business has needed stimulation of late.

Opinions are still divided among the dealers and collectors as to whether or not large and widely advertised art auctions are of benefit or injury to general business in the art world. We are inclined to the opinion that they are not entirely beneficial in prosperous times, but are of great benefit and value in dull or depressing seasons like the present. It is to be hoped that good attendance and prices will mark the remaining sales of the waning season.

OBITUARY.

Mr. Julius D. Ichenhauser, President of the Anglo-American Art Company, No. 523 Fifth Avenue, died in London on Monday evening last. The news of his death was not unexpected, as he had been seriously ill for some months.

Mr. Ichenhauser was well known in art circles, both in London and New York. He was born in Germany fifty-one years ago and inherited a considerable fortune from his father. This he increased through business and other ventures in Venezuela, where he was for some time an arbitrating agent of the British Government. He had art tastes and some fifteen years or so ago began the collection of pictures and art objects. He established an art house in London, and coming to New York began to deal in pictures here in a quiet way. Some six years ago he held an auction sale of his pictures at the American Art Galleries which was not successful. Returning to London he again came to New York two years ago, and founded the Anglo-American Art Company with galleries here and in London. His health began to fail last Spring, following some business reverses. He sold the property at the southwest corner of Fifth Avenue and 48 St., which he had purchased with a view to erecting large galleries, also abandoned an idea of running for Parliament, and returned to London where he has been under the care of attendants, owing to his impaired mental condition, for some months. Since his departure the business here has been managed by his brother-in-law, Mr. Adud, who is now in a serious condition of health. Mr. Raphael Ichenhauser, brother of the deceased, has arrived to wind up the affairs of the company here and when he has finished this work will return to London, taking Mr. Adud with him.

CARNEGIE LYCEUM SALE.

Foreign and American paintings from private collections was sold at the Carnegie Lyceum on Mar. 8 and 9 by the Anderson Art Galleries. The total realized was \$24,636. O. Fukushima paid \$850 for "Moonlight" by D. W. Tryon. H. Schultheis paid \$675 for "Springtime in N. J." by Inness. J. B. McDermott paid \$275 for "The Dealer in Antiquities" by Joris. A. R. Carmichael paid \$150 for "The Berkshire Hills" by John B. Bristol, and \$425 for "A Head of a Young Girl," by Greuze. Knoedler & Co. paid \$6,100 for "The Arab Sheik," by Schreyer, and \$900 for "Sheep at Pasture," by Ter Meulen. William Macbeth paid \$450 for "Mount Tohivea," by La Farge, and \$400 for "Study of Surf Breaking on Outside Reef, Tautira," by La Farge.

ANNUAL ACADEMY DISPLAY

(First Notice)

With its annual reception and varnishing yesterday, the National Academy of Design opened its 85th annual exhibition at the Fine Arts Galleries, 215 West 57th St., where the pictures may be seen every week day and evening and Sunday afternoons through April 17. This year the galleries will be open to the public free on Mondays, both day and evening.

Display a Large One.

The Spring Academy, as it is best known, is this year one of the largest in the history of the old organization, and the catalogue has no less than four hundred and fifty-one numbers, of which 417 are oils, the remainder being sculptures. Last year there were only 306 numbers in the catalogue and it will be remembered that in order to give an "object lesson," as it was explained, the Winter Academy two months ago, only included 271 numbers. The Academy council evidently decided this Spring to emphasize last Winter's "object lesson" of the advantages or disadvantages of a small display by going to the other extreme, and the walls look uncomfortably crowded, while even the so-called Morgue or dark outside room is this year filled with canvases. It must be confessed that while the cutting down of canvases at the Winter Academy caused many heart burnings and the undoubted rejection of many worthy pictures, the result made a more effective and attractive display on the whole, than the present greater and larger exhibition.

The Prize Winners.

The seven prize winning canvases have been on the whole well selected. The Thomas B. Clarke prize has been wisely given to F. J. Waugh for his surprising and strikingly good picture "The Buccaneers" one of the most unusual canvases from the brush of an American artist seen in some years, and which has deservedly been given the place of honor in the centre of the North wall of the Vanderbilt Gallery. The Saltus medal has been awarded to Douglas Volk for his characteristic and charming figure work "Little Sister." The Inness medal was given to J. Francis Murphy for his large landscape "In the Shadow of the Hills," a good canvas, of course but not the best that his able brush has produced in recent years. Miss Susan Watkins won the Shaw Memorial Prize for her "Interior," a clever piece of still-life and detailed painting. The three Hallgarten prizes were awarded respectively to Gifford Beal for his strong and convincing landscape "The Palisades," L. D. Vaillant for his richly colored effective decorative composition group "Woodland Play," and Charles Rosen for his delightful landscape "Summer Breeze."

A Hasty Review.

Time and space do not permit more than a general hasty review and brief notice of some of the more important exhibits in this large and interesting, but not particularly impressive, Academy display. Among the best canvases in the South Gallery are a rich and decorative typical composition group by Hugo Ballin, a characteristic high keyed delicate colored example of F. S. Church, a full length portrait of himself in his studio at work by John W. Alexander, a high keyed, joyous landscape by Charles Rosen, a rich hued, well composed landscape by Daniel Garber, a delicate fanciful decorative composition by H. Prellwitz, a large, soft and finely conceived landscape by W. L. Lathrop and good typical examples of the art of Henry R. Poore, H. Reuterdahl, Edward Dufner, W. L. Palmer, E. Potthast, Birge Har-

rison, E. L. Schofield, Reynolds Beal, C. T. Chapman, Schreyvogel, E. L. Henry, George F. Muendel, and Cullen Yates.

The Middle Gallery.

The features of the Middle Gallery are two striking portraits by Irving R. Wiles and W. T. Smedley, a joyous large landscape by Edward Gay, a charming low toned beautifully handled landscape by John W. Beatty, Director of the Carnegie Institute, Pittsburg, a splendid large marine by Emil Carlsen "Flying Mists" in his typical low color key in cold greys and blues, but full of air and light and a rich deep colored landscape by Charles P. Gruppe. Other works which stand out in this gallery are landscapes by Frank DeHaven, George S. Smillie, Birge Harrison, R. W. Van Boskerck, E. Loyal Field, F. B. Williams, E. W. Redfield, Gardiner Symons and an early and hard Blakelock, and figure works by H. Watrous, Gifford Beal, Hugo Ballin, W. Glackens and E. F. Rook.

The Vanderbilt Gallery.

The "star" picture of this gallery is the Clarke Prize Winner "Buccaneers" by F. J. Waugh, which in composition, color and drawing surpasses the work of Howard Pyle, one of whose typical subjects Mr. Waugh has taken. There are excellent examples of E. I. Couse, Bruce Crane, H. R. Poore, George Bogert, George Inness Jr., Arthur Hoeber, R. W. Shurtleff and Daniel Nesbit, also of Gardiner Symons, W. Merritt Post, Glenn Newell, George Bellows, A. T. Van Laer, Leonard Ochtman, W. Granville Smith, Ben Fester and G. Hobart Nichols, among the landscapists, while the best figure works are shown by Louise Cox, Victor Hecht, whose altogether charming presentment of "A Dutch Girl" is a striking piece of characterization, E. L. Blumenschein, John da Costa, Sergeant Kendall, Hugo Ballin, R. Mac Cameron, Louis Mora and W. H. Howe, the last showing a good cattle piece.

Further and more detailed notice of the works and of the sculptures in this good, but not exceptional Academy Display will be made in succeeding issues.

James B. Townsend.

THE SHAW-BEAL DINNER.

Mr. Samuel T. Shaw, the well-known art patron, Vice-President of the Salmagundi Club, gives a dinner every year to the winner of the Shaw Purchase Prize of \$500 at the Annual Salmagundi Exhibition. This year Gifford Beal was the winner, and consequently the guest of honor. A feature of the dinner, which the guests appreciate very highly, is a print of the prize-winning picture, signed by all the guests. Mr. Beal's picture, beautifully reproduced in colors, made a souvenir that won the praise of every artist present. The illustration shows the artists present, grouped about Mr. Shaw, who is holding up a picture presented to him by Mr. Beal. They are: Gifford Beal, wearing the wreath, Paul Cornoyer, F. K. M. Rehn, C. W. Hawthorne, Paul King, Edward Polthast, Reynolds Beal, F. Luis Mora, winner of this year's Shaw prize, A. L. Groll, E. C. Peixotto, J. B. Carrington, Edward Penfield, W. Granville Smith, Paul Dougherty, R. D. Gauley, Frank de Haven, E. W. Hutchison, E. Ballard Williams, M. Evergood Blashki, C. T. Chapman, E. W. Ritschel, A. W. Southwick, D. Leigh Hunt, Gardner Symonds, C. Battell Loomis and F. W. Hildebrandt.

LONDON LETTER.

London, March 2, 1910.

The most important art sale of this week took place outside London, at Gunny Hall, Nottinghamshire, the contents of which included many fine pieces of old furniture and at least one notable picture. This last was Hoppner's portrait of Mrs. Parkyns' afterwards the first Lady Ranccliffe, which, after keen bidding was sold to Mr. Wertheimer for £9,240. I hear on good authority that in making this purchase, Mr. Wertheimer was acting for Lord Rothschild. Though a high price, this is by no means a record for Hoppner, as some papers here have stated. Messrs. Duveen Bros. having paid 14,050 gs. a few years back for Hoppner's portrait of Lady Louisa Mannors. The chief items among the furniture were a Queen Anne three-back settee, which brought £700, and a set of William III walnut chairs, richly carved, which made £570. Among the minor items was a bust of Napoleon, which was bought by the Duke of Portland for 60 gs.

The collection of old masters formed by the late Mr. J. W. S. Erie Drax produced fair prices, but no sensation when sold at Christie's last Saturday and Monday. De Houghe's "Interior of an Apartment, with Two Women, a Man Descending the Stairs and a Market Woman Entering the Door," made £966; a fine "Rocky River Scene with Waterfall," by Ruysdael, £1,260; Cuyper's "Herdsmen and Two Cows Under a Bank, a Bay in the Distance," £924; and the same sum was obtained for a biblical subject by Rubens, "King David and the Elders Offering Up a Sacrifice." An interesting portrait of Admiral van Trompe, in a yellow tunic, by the little-known Dutch painter, Mytens, made £420.

The report that Mr. C. J. Holmes was resigning his position as Keeper of the National Portrait Gallery is incorrect. The misunderstanding arose through confusion with the Slade Professorship of Fine Art at Oxford University which Mr. C. J. Holmes has recently vacated.

The fine-art section of the Anglo-Japanese exhibition to be held at Shepherd's Bush this Summer promises to be of extraordinary interest. The Mikado himself is making important loans, and following their Emperor's example, the nobles of Japan are sending over the rarest specimens of sculpture, architecture, needlework, screens, rolls, tapestries and vases. One embroidery is an allegorical representation of the origin of man, which occupied the artist three years. The sky effects are said to be wonderful and 12,100 different shades of silk are introduced. Another important exhibit will be a large carved model of the Todaiji, the most renowned ancient temple of Bara, with the colossal statue of Buddha.

General satisfaction is felt here at the news that John Lavery and Joseph Pennell are each to receive the honor of a special room exclusively devoted to their work at the forthcoming International Exhibition at Venice.

In an address at the prize-giving to students of the Royal Female School of Art, Sir Charles Holroyd, director of the National Gallery, emphasized the often forgotten fact that to enjoy and understand the Old Masters one must sympathize and keep in touch with modern art. "When people tell me they do not like modern art," said Sir Charles, "I always distrust their judgment even about old masters." Continuing to speak on the subject of the lessons to be derived from the study of old masters, Sir Charles Holroyd went

on to say that it was a great mistake for students to believe that errors in oils could be rectified more easily than those in watercolors. As a keeper of pictures he could tell them that oil pictures, painted in a slovenly manner, with alterations put in over the old paint, would all perish rapidly and miserably.

The receiving days for the annual exhibition of the International Society of Sculptors, Painters and Gravers, to be held at the Grafton Galleries, are March 23 for members and March 24 for non-members who may submit two works to the jury. The exhibition will open on April 2. This exhibition will be followed for the third year in succession by a show of "Portraits of Fair Women," organized by the same Society. This second exhibition will be limited to members and outsiders invited by the Council.

SALES FOR NEXT WEEK.

The exhibition and sale, which last will take place on Friday and Saturday afternoons next, at the American Art Galleries, No. 6 East 23 St., this week, will be one of rich Oriental and Italian Renaissance and other weaves and textiles, collected by Mr. Vitall Benguiat. This sale is an annual occurrence, and always attracts lovers of fine old modern weaves and textiles. Mr. Benguiat is the Arabi Pasha of the art world. He, like the Arabian Arabi, has looted for many years the villages of the Orient and Italy, but unlike Arabi, whose spoils were the cattle and jewels of the natives and who neglected to pay for what he took, Mr. Benguiat's loot has been and is, the art belongings of the villagers and towns people, and he has not left them unrewarded.

Part 2 of the Collection of Sporting prints formed by the late Oliver H. P. Belmont will be sold at the Anderson Auction Rooms, No. 12 East 46 Street, on Wednesday and Thursday evenings next at 8:30.

One of the most important sales and exhibitions of Oriental rugs and carpets that have taken place in New York for a long period, is scheduled for the coming week at the Fifth Avenue Art Gallery, No. 546 Fifth Avenue. Pursuant to a cablegram from the East, by order of William Oscar Swift, Attorney, some fifty bales of rich rugs and carpets, just released from the Custom House, will make up this exhibition and sale. In the extensive catalogue of the sale will be included a large and timely variety in rich and beautiful Oriental weavings, adapted both to country homes and city residences. The sale will take place on the later afternoons of the week.

EVANS VS. CLAUSEN.

The suit of Wm. T. Evans against Mr. Clausen to recover some \$5,000, paid to the latter for two pictures alleged to be by Homer Martin, and which the plaintiff claims to have learned are spurious, is set for trial on Monday next in the Supreme Court, Part II. It will probably be tried not later than Wednesday next. The substance of the testimony of Mr. Clausen on a preliminary examination before trial was published exclusively in the AMERICAN ART NEWS last week, four days in advance of its publication in the dailies.

Karl Bitter is in Madison, Wis., attending to the placing of his sculptural work at the capitol.

PARIS LETTER.

Paris, March 2, 1910.

Baron DuPont LaTuilerie and M. Edward Chatenay, who held an unsuccessful sale of pictures at the Waldorf-Astoria, N. Y. two winters ago, and who recently brought suit against a frame maker in Paris, claiming that he had unloaded a number of fraudulent pictures upon him, with the resulting failure of their sale, lost the suit a fortnight ago. It was decided that the frame maker had not intentionally defrauded them.

At the Hotel Drouot a recent sale of Japanese prints realized a total of 22,520 frs. "Young Woman Leaving Bath Admired by a Big Toad," by Harunobu, 550 frs.; others by the same artist from 50 frs. to 250 frs.; "Two Young Girls Dancing," by Koriyasai, 310 frs.; "Woman Behind a Blind," Kiyonaga, 420 frs.; "Young Woman Leaving the Bath," by Shunsho, 500 frs.; "Portrait of an Actor," by Sharakon, 520 frs.; "Servant Attending a Smoker," by Outamaro, 2,200 frs.; "Boat on the River," (triptych) by Tchoki, 620 frs.; "Promenade of Women," by Yeishi, 420 frs.; and "La Récolte du Tokusa," by Hok'sai, 255 frs.

A piece of Gothic tapestry of animals went for 1,675 frs. and another of the same period, animals on grass, 835 frs.

From Amsterdam comes news of the sale by MM. Ross et Cie. of Troyon's "Averse d'approchant" for 21,000 frs.; Rosa Bonheur's "Le duel," 23,000 frs.; B. J. Blommers' "La visite au grand père," 13,000 frs.; another Blommers, "Le départ du Pêcheur," 4,305 frs.

At a recent sale at the Hotel Drouot of which only mention of the most important numbers can be made, Cazin's "Le champ de blé" brought 2,800 frs. and "Les Bleuets," 2,500 frs.; Jules Dupré's "Bords de rivière," 1,725 frs.; Harpignies' "Les Bûcherons environs de Nevers," 3,600 frs.; Jongkind's "Rotterdam," 1,500 frs.; Lepine's "Un coin de l'Estacade," 620 frs.; Raffaelli's "Le Lever," 750 frs.; Rosa Bonheur's "Le Relai de chasse," 2,150 frs.; Decamps' "Le riche Musulman et le Mendiant," 505 frs.; Diaz's "Les Femmes turques," 4,300 frs.; also his "Sous bois," 950 frs.; Etienne François de Lacroix's "Vue de port de Gènes," 4,000 frs. and his "Vue prise à Baie," 3,550 frs.; Joseph Verne's "Le Naufrage," "Le Matin," "Le Soir," "La Nuit," 15,600 frs.; Paul Chabas' "La Libellule," 1,020 frs. and his "Baigneuse," 920 frs.

The inundations have not altogether been in vain. Paris has lost much, but the flood has been the outcome of enough pictures to make a good exhibition held at the Devambez Gallery. J. W. Morrice shows a small canvas, "Le Quai des Grands Augustins," rich in a low color scheme. M. Rémond shows six canvases, but his "Les derniers moments de l'Estacade" is broad and full of the cold horror of those flood days. Frank Boggs has five vigorous colored drawings and M. Wilder a strong piece of impressionist color of "Le Pont Solferino." Henri Boutet shows pastels, effects of snow and rain, and of the six shown by M. Bonneton his "Vue du Port d'Ivry" and "Notre Dame" are most dramatic. Pierre Chapuis also is very bold in contrast to Eugène Béjot in his delicate watercolor drawings. In the short time given to execute a series of etchings, Jean Jules Dufour produced six admirable little plates and M. Hallo, with his drawings, one etching of equal merit.

Eugène Cadel is amusing in his "Quand même," a studio flooded with water while the artist still continues his work. La Société des Aquarellistes

Français, at the Salle Petit, at their thirty-second annual exhibition, make a poor showing on the whole, but so much the better for the meritorious numbers which shine out like jewels. Antoine Calbet with his twelve numbers is delightful in his warm blendings of beautiful color tones, and perhaps most noticeable are "Portrait de M. J. P.," a child, and two nudes, "Ondine" and number 75, "Etude."

Albert Guillaume in a number of illustrations is in usual humorous strain. M. Maxence shows a beautiful head of "Sainte Cécile"; Joseph Saint-Germier two canal pieces in Venice, charming in treatment, and two flower pictures by M. Rivoire and M. Filliard are brilliant and broad. Georges Scott in his "Vive l'Empereur" is vigorous in his dash of subject and treatment, while Jean Geoffroy in his simple handling of children commands attention, and Guillaume Dubufe in his three decorative subjects is delightful in his charm of design and color.

Still another exhibition, for there are many at this time of the year in Paris, is that of the Société Moderne at the Galerie Durand-Ruel. Three canvases by M. Aman-Jean bathed in an atmosphere of sober grays are attractive. A. Besnard is not at his best in his two canvases, but J. F. Raffaelli's "Les Champs Elysées" is bright and airy.

Maurice Chabas is happy in his effects of sunshine, especially his "Dans l'or des feuilles." Désiré Lucas, in his Brittany peasants has a mellow tone, in "Femme à la quenouille" and "Grande marée." Louis Legrand is bright and breezy in his figure subjects and strong in character. Henri Ottmann, decorative in warm green grays; Daniel Tixier pleasing effects of artificial and outdoor lighting and six atmospheric landscape impressions by Eugène Alluaud. A wild show of the works of Henri Matisse since 1895, at Bernheim Jeune's, show that there is no limit to the imagination of the one-time Matisse and to what extreme one can go, which is more of a pity than a laughing matter.

Miss Mary Cassatt has on exhibition at the Durand-Ruel Galleries a collection of her paintings.

Bacher Collection Sold.

The art property of the late Otto H. Bacher, artist-author, was sold on March 2 in the Anderson Art Galleries. The opening bid was of 10 cents for Elbert Hubbard's "Whistler" in his Little Journeys books, that eventually sold for \$1.00; 50 cents was paid for Frederick Keppel's "One Day with Whistler," and \$4.25 paid for four catalogues of exhibitions such as Wunderlich and Keppel give away. A. E. Gallatin paid \$31 for a photograph of the portrait of Whistler's mother and \$50 for a pencil drawing 5 inches by 5 inches. A. B. Spingarn gave \$70 for a pastel sketch, "Souvenir of the Gaiety," and \$130 for "The Traghetto." Albert Roullier paid \$220 for a print from the first plate of "The Traghetto," \$80 for "The Mast" and \$95 for "The Garden." G. Pusey got "Limehouse," in litho, for \$85; Keppel gave \$51 for the "Thame Warehouse," A. M. White paid \$70 for the "Black Lion Wharf" and \$39 for "; and T. W. Dewing gave \$71 for Bacher's tiny photograph of Whistler, and \$55 each for two autograph letters from "James" to Bacher. The total receipts from the sale were \$3,459.

Rare Furnishings Sold.

Persons interested in textiles, rugs, tapestries and rare furniture attended the sale of the C. F. Williamson collection on March 3, 4, 5, at the Fifth Avenue Art Galleries. John T. Keresey paid \$2650 each for a pair of Paris tapestry panels representing "Apollo and Love" and "Apollo Pursued by Daphne." J. A. Arnold paid \$1350 for a Louis XVI. parlor suit, Mrs. Arthur Sullivan paid \$850 for a Louis XV. parlor suit, Anthony N. Brady paid \$12,300 for Louis XV. tapestries and \$4450 for an 18th century Flemish tapestry. Capt. Joseph R. Delamar paid \$2650 for a Flemish tapestry and \$1700 for an Aubusson tapestry. The total for the entire sale was \$84,534.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

- Brooklyn Institute of Arts & Sciences, Eastern Parkway.—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.
- Cottier & Co., 3 East 40th Street.—Barbizon and Modern Dutch paintings.
- Durand-Ruel's, West 36th Street—selected Old Masters.
- Ehrich Galleries, 463 Fifth Ave.—Special exhibition of early English Art.
- Folsom Galleries, 396 Fifth Avenue—Pastels by Chas. H. Fromuth.
- P. W. French & Co., 142 Madison Avenue—Private exhibitions of tapestries from the late Chas. F. Foulke collection.
- E. Gimpel & Wildenstein, 635 Fifth Avenue—Portraits by Michael McKee.
- Hispanic Society of America, 156th Street, West of B'way.—International Medallic Art.
- Mrs. Eastman Johnson, 65 West 55th Street—Portraits of distinguished men: genre pictures by the late Eastman Johnson.
- Knoedler Galleries, 355 Fifth Avenue—Mezzotint engravings in color by S. Arlent Edwards, to Mar. 19.
- Portraits by Dana Pond to Mar. 26.
- Macbeth Galleries, 450 Fifth Avenue—Paintings by Cecilia Beaux and C. H. Davis, to Mar. 19.
- Paintings by Chas. W. Hawthorne and H. D. Murphy to open Mar. 17.
- Metropolitan Museum.—Open daily from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 5 P. M.; Saturdays, 10 A. M. to 10 P. M. Admission, Mondays and Fridays, 25 cents. Free on other days.
- The Whistler exhibition to open March 15.
- Montross Gallery, 550 Fifth Avenue—Paintings by Horatio Walker to Mar. 19.
- National Arts Club, 119 East 19th Street—Paintings by Louis Mark.
- O'Brien's, 458 Fourth Avenue—Engravings by Edward Mandel to Mar. 15.
- Photo-Secession Gallery, 291 Fifth Avenue—Paintings by young Americans.
- Powell Gallery, 983 Sixth Avenue—Paintings by Paul Cornoyer to Mar. 28.
- Pratt Art Club, 296 Lafayette Avenue, Brooklyn—Illustrations by Harry Townsend to Mar. 21.
- Scott & Fowles Co., 590 Fifth Avenue—Barbizon and Dutch paintings.
- Tooth Galleries, 580 Fifth Avenue—Portraits by Percy Wild to Mar. 26.

EXHIBITIONS NOW ON.

Portraits by Cecilia Beaux.

It is some years since Miss Cecilia Beaux has made an exhibition of any number of her works, and the present display of fourteen portraits in oil and three drawings by this eminent American woman painter, now on at the Macbeth Gallery, No. 450 Fifth Avenue, to Thursday next, March 16, is therefore an event of more than usual interest and importance.

Some three years ago the admirers of Miss Beaux's art began to fear that her brush had lost its cunning, for some portraits then produced, while as always, strongly drawn, were hard and even brittle, and in some instances, "tinny" in effect. It is a pleasure to note, in the present display, that the artist has recovered from this temporary lapse, and has again regained her full powers. The display, as a whole, is a most distinguished one and can be strongly commended in every

way. The broad and virile brush work, the strength of modeling, the fine drawing, the, as a rule, natural, easy poses, and the vitality in these works are as convincing as those of Sargent, from whom Miss Beaux received her inspiration.

The most striking of the recent works shown are the full length standing portrait of a young woman, lent by Mr. George W. Perkins, which has fine movement and life, and charming color, if a trifle cold, and the "Shawl Costume," another full length standing portrait of a young woman, painted in a high color key, with again a charming movement and life, but which again lacks a little of atmosphere and softness of color. The full length double portrait of "Mother and Child," lent by Mr. W. T. Bennett, is striking in expression, admirably composed and effective in its arrangement of blues. The double portrait of Mrs. John F. Lewis and son was seen at the Philadelphia Academy last year, and is a most effective canvas. In lower key are the three-quarter length portrait of Mr. John F. Lewis, a most faithful and excellent likeness, and the half-lengths of Miss Agnes Irwin, and the late Richard Watson Gilder, the two last especially most dignified and serious presentments.

The exhibition places Miss Beaux, without question, in the very front rank of American portrait painters.

Landscapes by Charles H. Davis.

Fourteen landscapes in oil by Charles H. Davis, now on view at the Macbeth Gallery, to Thursday next, show that he is still pursuing his later manner. He has changed his subjects and his treatment, and now presents in place of his old-time marshes and lowlands at quiet eventides, vales among high mountain ridges, and expanses of country, with clouds wind-blown across stormy or sunlit skies, and with a sense of rushing airs. But the artist's conception of nature in these phases is as truthful and convincing as it was of the old, and the exhibition is a delight to see and study. There is rich color in "Summer," fine sweep of air in "Clouds over Uplands," beautiful distance in "Clouds from the Sea," deep tones and rich sky in "The Quiet Valley," and a charming sense of outdoors in "The Time of the Red-winged Blackbird."

Through all of the artist's work runs a sense of joyousness—of keen delight in "Summer and the Sun."

Pictures by Louis Mark.

Louis Mark, the Hungarian painter, came from Buda Pesth two weeks ago with the warm endorsement of his government, was received here with unusual honors by the National Arts Club and introduced by Baron Hengelmüller, the Austrian Ambassador, at a reception at the Art's Club last week.

The thirty-four examples of the artist's brush, which are on exhibition at the Gallery of the Art's Club, and will remain there through March 28, are both a surprise and a disappointment to art lovers who had heard so much of this painter in advance of his coming. While a strong and usually correct draughtsman and a good portrayer of character, the work of Mr. Mark scarcely appeals to those who care for or admire color, atmosphere, and delicacy and refinement in painting. His color is, as a rule, heavy and dull, his canvases are dry and lack any liquidity, and his flesh tones are grey and, as a rule, unnatural. The exhibition is a good evidence of the tendencies that now prevail in modern European art. One full-length portrait, "The Lady with Flowers," the present-

ment of a Rubenesque middle-aged dame is so much superior to most of its fellows as to excite remark. This canvas is notable for the fine modeling of the head, the good flesh tones, which if a trifle hot, are not unnatural, and the skillful rendition of the texture of the white satiny dress, its brocaded pattern, and the flowers held in the hands. Two little interiors with figures, "In the Library," and "Before Five-o'clock Tea," are really the best works shown, very natural in pose of the figures, and the details well painted. The production called in the catalogue "In the Studio," but whose real title in French is the more appropriate, "Costumee et Nue," and which shows a woman in evening dress, standing alongside one entirely nude, is a most curious conception, almost morbid, in fact, and the flesh color of the nude is that of a corpse. The artist has painted most of his female subjects in crinoline, which gives his canvases a most old-fashioned appearance. The big composition, entitled "The Barrier," depicting a young man in evening dress trying to push his way through a throng of women, who impede his progress, with a landscape with glaring greens and curious light, is one of those reminiscences of the Munich masters, familiar to art lovers twenty-five years ago. Mr. Mark's Munich training is evident throughout his work, which, while undoubtedly strong, so lacks refinement, delicacy and color that it does not appeal to American art lovers.

It is a curious reflection on the lack of knowledge of the French language among the members of the American art public that has led to the translation of the, as a rule, extremely simple French titles of Mr. Mark's pictures, into English in the catalogue. It is a rather late day for this sort of thing and it strikes the visitor as absurd to find the titles "Ete"—"Summer," "Bal Champetre"—"Garden Party," for example, and gives to the catalogue the effect of a child's French primer.

Art at the Century Club.

The monthly exhibition at the Century Club the past week contained a number of male portraits in oil, including two fine examples by Irving R. Wiles and Wm. M. J. Rice, the latter showing a man in easy pose dressed in a white flannel suit. Frank Fowler was represented by a striking standing portrait of Mr. J. B. Thomas, and S. Montgomery Roosevelt by a seated presentment of Earl Stetson Crawford. The portrait of Mrs. Smedley, by W. T. Smedley, has been seen before, as has the picture by Harry Watrous, of two girls in black seated at a table and drinking lemonade, in a white paneled room. Rev. P. S. Grant, by Elizabeth Findley, showed a strong face, strongly modeled. Marines, excellent in color and wave motion, were by F. W. Kost and Carlton T. Chapman, the latter showing also a number of New England scenes in watercolors. Landscapes were by H. Bolton Jones, Jules Turcas and Geo. H. Smillie, and Albert Lynch was represented by his "Twilight," a graceful female figure in a pale brown dress, with a gold colored sash, standing out of doors against some quiet green trees. This picture took a gold medal at the Pan-American Exposition.

Thomas Shields Clarke loaned a small collection of Old Masters, including an original stucco "Madonna and Child," by Donatello, an interesting "Portrait of a Woman," by Mireveldt, and examples of Tintoretto, Lorenzo Lippi, Veronese, and others, and one fine modern painting by Georges Gribeau, a "Russian Prince."

International Medallic Art.

The Council of the American Numismatic Society announces an international exhibition of Medallic Art to open today, to continue to Apr. 1, in the building of the Hispanic Society, 156th St., west of Broadway.

Miss Southwick's Display.

A group of miniatures and pencil portrait drawings in color by Miss Elsie Southwick has been on exhibition at the Katz Galleries, 308 Columbus Avenue for the past two weeks; closing today, March 12.

The portrait sketches are especially flexible and vibrant; are well drawn and loosely yet firmly handled. In these portraits the young artist has introduced color in pastel, which she handles with much delicacy and precision.

One of the best of these drawings is a portrait of Miss Evelyn Naegele, a beautiful subject charmingly painted, in which she has caught the likeness and spirit of her sitter. A full length of Miss Myra B. Cohn shows firmness and tender, characteristic qualities.

Miss Margaret Hoyer is a delightful rendering of baby flesh, the softness and roundness of which is ably suggested. "Sketch of a Fisherman," painted at Ogunquit is free and shows the artist at her best, unhampered by dictation from her model, and this may also be said of several "peasant portraits."

Not less interesting are the miniatures, several of which are picturesque compositions painted in Brittany. "La Mere Tamac" is a charming interior characteristic and good in color, as is also "Paysanne de L'Orient" in "Portrait of My Mother."

Mrs. James M. Southwick shows versatility and is a dignified rendering of a lady in middle life, as ably handled as her younger subjects. "Portrait of a Parisienne," is a lovely bit of color.

Miss Southwick's work shows a charm of originality which gives her a place among serious painters. A number of her sketches have been sold.

At these galleries is also shown a collection of canvases by John F. Carlson. There are twenty-six examples, several of which are snow scenes. His "Fitful Autumn" is a lovely bit of color with good values, and a splendid sky, and not less attractive is "The Deserted Farm." "Evening Star" is tender in tone and "Drifting Snows" shows a good sky and is poetical in rendition. "Wayside Huts" is another snow scene.

Paintings by MacRae.

A recent exhibition of paintings by Elmer Livingston MacRae at a local gallery was of unusual interest. A pupil and close friend of Twachtman, a few of his earlier canvases reflect his master while in his later work he manifests decided individuality as for example his "Brooklyn Bridge." Not less interesting was "The Queensboro Bridge."

It is in the painting of Winter scenes that Mr. MacRae excels, however. In these he gives atmospheric quality and detail. His painting of snow is markedly individual. His "Snowing" was a delightful bit of work, and again "The Blizzard" was ably painted. "Spring" was a sparkling bit of color. "Seaconnet" showed forceful brushwork, a fine sky and vibrant water.

The exhibition contained ten pastels all lightly and delicately handled, but yet painted with that "sure touch" which made them strong in artistic merit. "The Brush House," is a lovely bit of color with a charm of atmospheric qualities. "The Ship Yard" is well drawn and good in tone. The practical proof of the exhibition's success, was that several canvases were sold.

WITH THE DEALERS.

Mr. Leon Levy has returned from a tour of the principal cities in the country. Mr. Levy is stopping at the Brevoort House, and will shortly sail for Paris.

Mr. Arnold Seligmann, of Seligmann & Co., No. 7 West 36 St., arrived on Tuesday last, accompanied by Mrs. Seligmann, on the Kaiser Wilhelm der Grosse, for a brief visit.

The engagement is announced of Mr. Felix Wildenstein, of E. Gimpel & Wildenstein, to Miss Minnie Kridel, a daughter of Mr. Martin Kridel of this city. The marriage will take place on April 14.

Recent oils by Charles W. Hawthorne and Herman Dudley Murphy will be shown at the Macbeth Gallery, 450 Fifth Avenue, from Thursday next, March 17, to March 30.

At the Folsom Galleries, 396 Fifth Avenue, pastels, chiefly produced at Concarneau, Brittany, by Charles H. Fromuth, will be shown March 15-26.

Portraits by Percy Wild will be exhibited at the Tooth Gallery, No. 580 Fifth Avenue, Mar. 14-26.

At the Scott & Fowles Galleries, No. 590 Fifth Avenue, there are now on exhibition, together with a number of carefully selected, representative canvases, by modern French and Dutch masters, a cabinet size coast scene by de Bock—an unusual subject, and as rich in color and fine in atmospheric quality as if painted by Jacob Maris, whom the subject and the treatment suggest. There is also a beautifully composed luminous figure and landscape "Plowing" by Scherewitz, a remarkably strong sheep picture by Van der Weele, which is commended to those collectors who cannot find a Mauve to their liking, and a cabinet size brilliant example of Harpignies.

Four little portraits by Michael McKey, a young Milwaukee artist, are now on exhibition at the E. Gimpel & Wildenstein Galleries No. 636 Fifth Avenue. The portraits, which are respectively of Mrs. Otto H. Kahn, Mrs. James A. Stillman (2) and Miss Anne Stillman, are about one-fifth life size full length, and are painted very smoothly with a richness and depth of tone and color and backgrounds so elaborately worked in and over, as to give the finished presentment the appearance almost of "Old Masters." The portrait of little Miss Stillman and one of those of Mrs. Stillman are painted in a low key in soft whites and grays against a grayish blue background in the manner of Vermeer von Delft. The other of Mrs. Stillman and that of Mrs. Kahn are in a high key in warm reds and yellows, with an effective reflected light. The work is most unusual and original and is attracting and deserves attention.

The promised exhibition of works by the younger French Impressionists at the Durand-Ruel Gallery, No. 5 West 36 St., is being arranged. The noted picture by Renoir, "The Luncheon," which has been here for some time will soon be returned to Paris, an order having been received from the Paris house for said return.

Following the present exhibition of works by Horatio Walker at the New Montross Gallery, No. 550 Fifth Avenue, and which will close on Saturday next, will come the annual exhibition of "The Ten" to open March 24 and continue to April 16.

Wunderlich & Co. now at 220 Fifth Avenue, have leased the lower floor of the building No. 613 Fifth Avenue adjoining the Democratic Club, for a term of years.

Portraits by Dana Pond will be exhibited in the upper gallery at Knoedler's No. 355 Fifth Avenue, from March 14 for ten days. A full length standing picture of Mrs. Henry Clay Pierce by Flameng was placed in the upper gallery for two or three days this week. The portrait is theatrically brilliant in effect and thoroughly characteristic of this painter's clever technique and hard and brilliant treatment. In the same gallery there are now a half life sized portrait of "A Young Woman Reading" by Mary Green Blumenschein. The fair subject is seated on a chaise longue reading in an easy and graceful pose. The picture is charmingly painted, in a most refined color scheme, and is unusually attractive. Two small portrait sketches by the same artist have the same charm of refinement and delicacy of handling. In this same gallery is one of the best of the late Frederick Remington's latest canvases, a dramatic scene, Soldiers Fighting Indians on the Western plains, characteristically hot in color and most effective and striking as a story. The house has several fine examples of this painter.

As a contrast to these good pictures, and to the surprise of those art lovers who have passed the Knoedler corner during the week, there has been shown in the window that curious production, which purports to be a portrait of Geraldine Farrar, as "Tosca," by George Burroughs Torrey. This is the canvas which had most to do with the sudden closing of the recent exhibition of "Portraits of Actresses" at the Union League Club, and to the resignation of all, save Mr. Torrey and a Mr. Benjamin from the Art Committee of the Club. The so-called portrait is a travesty on art. It cannot even be called a caricature, and its exhibition at this time, after the trouble it caused in the Union League Club can only be attributable to curious self advertising ideas. It is inconceivable that Miss Farrar should wish to have such a presentment of her charming self placed on public exhibition.

Landscapes in watercolor and pastel by Clifford Addams will be exhibited at the Clark gallery, No. 566 Fifth Avenue, beginning today.

THEY ARE PAINTINGS.

The Board of United States general appraisers decided last week that cards or sheets of paper containing pictures in watercolor with a description of the scenes in writing or printing are not "manuscripts" within the meaning of that word as used in the Dingley tariff. Instead, the Board holds that the articles fall in the provision of the law covering "paintings," with a tax of 20 per cent.

It appeared from the testimony that the pictures were painted in watercolor and represent various Parisian historical and religious scenes, the manuscript or writing on them being descriptive of the pictures. Judge Waite, who wrote the decision, said that the chief value consists in the paintings in watercolors, and that the writing is simply incidental to the paintings. It is, therefore, held that Collector Loeb was correct in returning the articles as "paintings," with a 20 per cent. duty. The protest of R. Ederheimer, the importer, is accordingly overruled.

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